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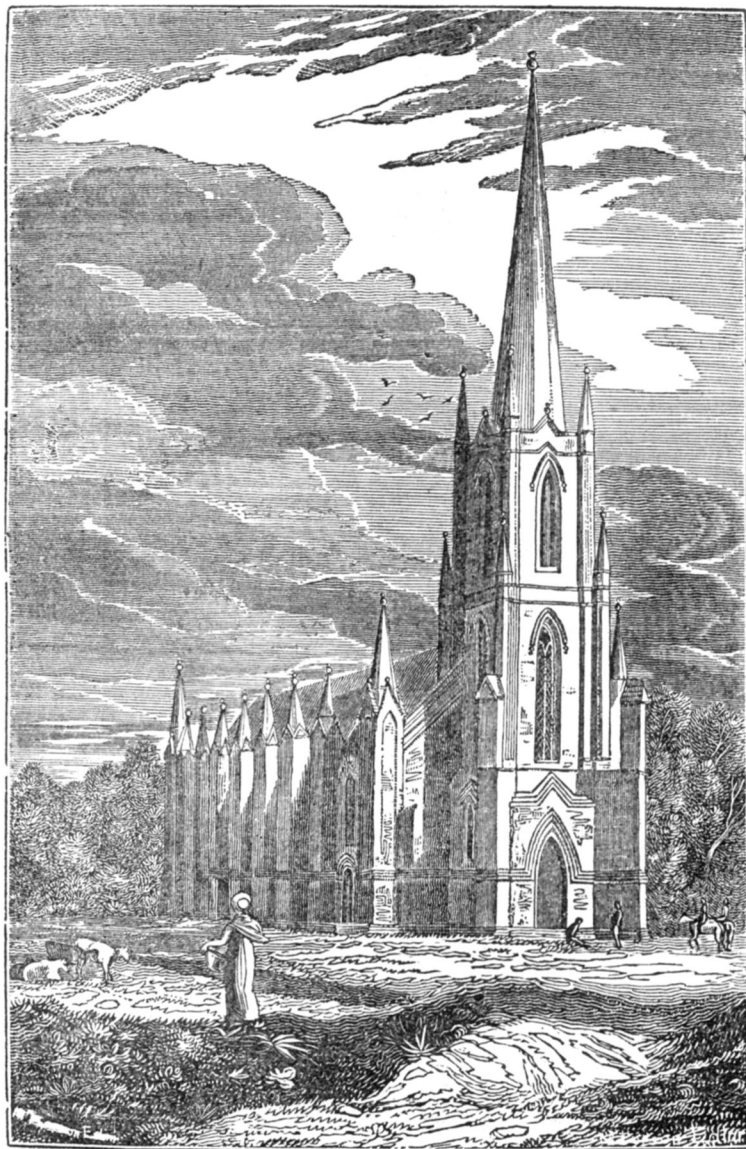
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and often thereby defeated, yet too vigilant to be taken—too fertile in resources to be vanquished, he still held out; when even O'Donnell, in despair, retired beyond the seas, and Tyrone bargained successfully for his pardon, and when at last all was over in Munster, because the country was turned into a wide waste—Tyrrell, instead of surrendering, effected, along with his faithful followers, his retreat out of Desmond,

and passed in hostile array, from the farthest mountains of Kerry, through the midst of traitorous Irish and watchful English, until he arrived in the fastnesses of the County Cavan—and there history leaves him—for I find no record of his subsequent life or death, after the Lord Mountjoy had the honor to announce to his sovereign, that he had pacified Ireland.
TERENCE O'TOOLE.



Simmons-Court Church, County Dublin.

SIMMONS-COURT CHURCH.

The present century in Ireland, may be characterised as a church and chapel-building one—and if posterity shall estimate us by the number of religious edifices which we have raised, we can hardly fail of being regarded as a pious people. How far that decision may be reconcileable with truth, it is not our business to enquire, but there is another judgment which will be formed in future ages on the evidences afforded by those structures, less subject to error, namely—the degree of civilization and taste in the Fine Arts, to which the present has arrived; and on this point we fear we shall have but slight claims on their respect, and that they will consider us as far inferior to those earlier ages which we are apt now to regard as barbarous. It is indeed unquestionable, that of all the numerous religious edifices now erecting, or lately erected in Ireland, there are but few, if any, in a pure and correct architectural style, and perhaps not *one* that could bear a comparison in beauty and symmetry, with many of the gothic structures of our ancestors.

These observations have been suggested by our prefixed illustration, which represents one of the numerous parish churches recently erected in the neighbourhood of the metropolis. We do not mean to deny, that, independently of religious considerations, these churches are pleasing objects in their general effect, and that their slender spires are appropriate, and add beauty and interest to the pastoral scenery of the county; but when we examine them on a closer view, there is as much to offend as please the taste. With one or two exceptions, they are all in the *one* style—a kind of non-descript and novel gothic, unlike every known ancient remain, and exhibiting as little skill in the harmonious arrangement of their parts, as acquaintance with the true forms of the pointed style of architecture. These remarks apply equally to the Roman Catholic churches, in the gothic or pointed style, recently erected within the diocese, but with this difference, that as they are generally of a simpler and less expensive construction, their faults are less glaring.

It should be understood that the architecture of a country is the truest criterion by which its taste in art can be estimat-

ed; because though the painter and sculptor may be supported and fostered into eminence by individual taste, the architect is patronised by communities. And until the public taste be so far improved as to enable it to discriminate between the characteristics of a genuine architect and a mere builder, we can expect no public edifice worthy the character of a refined nation. And we desire particularly to impress that the church architect, should be not only a man of taste

and science, but also an architectural antiquary, intimately acquainted with all the peculiarities that characterize the different ages and styles of pointed and old English architecture, which are, in fact, as well marked as those of the Grecian orders; and that he should never be allowed an *ad libitum* license to indulge the fantastic vagaries of an eccentric taste, in violation of all the acknowledged principles of correct architectural style.



The new Roman Catholic Church, Francis-street, Dublin.

THE NEW ROMAN CATHOLIC CHURCH, FRANCIS-STREET.

We have already remarked that the new Protestant churches are generally in what is called the Gothic or pointed style of architecture, but those of the Roman Catholics are more usually in the Greek or Italian style—a choice which may be variously accounted for, either from the taste for such a style acquired by the ecclesiastics in their foreign travels, or by the wish to have their places of worship distinguished from those of the Established Church. The distinction is perhaps

judicious, and at all events tends to a greater variety in the form of our architectural embellishments. The Roman Catholic Church of St. Francis, now erecting in Francis-street, is situated on the site of the ancient Franciscan monastery, founded in the year 1235. Its front is chiefly unobjectionable, for the incongruous association of a Gothic spire rising out of a Greek portico—a union which destroys the effect of both, and which is at variance with every principle of correct taste. As it is not yet too late, we indulge a hope that this error will be corrected.

G.

CORMAC'S INSTRUCTIONS.

Cormac, the son of Art, ascended the throne of Ireland about the middle of the third century. He was a wise and good man, and although a pagan, is said to have had the sublimest idea of the First Cause. He attempted to reform the

religion of the Druids, and to substitute for their polytheism the more rational and sublime belief of one infinite and eternal Being who was the author of the universe. But for this he was violently opposed by that powerful priesthood, who fomented rebellions and generated a spirit of discontent in the minds of the provincial Toparchs against him. Tigernach,